

In Amore Dominante Vol 1 Il Perido Di Prova Un Ciclo Femdom

Guerrilla Girls

In amore dominante - Vol. 1: Il perido di prova G. Horsam,2016-01-15 Descrizione breve Claudia ha 37 anni, è sicura di sé, dominante, e ha le idee chiare sul suo ruolo in un rapporto di coppia. A una serata di letteratura erotica conosce Thomas, che si mostra particolarmente incuriosito ma esita a sottomettersi alla dominazione femminile. Tutto cambia quando Thomas propone di partecipare da “ospite” a un party a cui partecipano regolarmente donne dominanti. Claudia rifiuta perché teme di fare una figuraccia presentandosi con un novellino e propone invece a Thomas di educarlo in 2 settimane per farne uno schiavo modello. Nonostante sia tormentato dai dubbi, Thomas accetta per non rischiare di perdere il suo amore appena sbocciato. Non immagina però con quale rigidità Claudia lo vuole educare. Si ritrova così su una giostra di sentimenti tra i dolori infernali e le umiliazioni che deve subire, che però lo legano sempre più forte alla sua irreprensibile amata. Dove porterà il cammino nel mondo oscuro e mozzafiato del piacere nel dolore? Thomas accetterà mai di venire sottomesso da una donna e contemporaneamente avere una relazione amorosa con lei? Basterà il suo “curriculum” alla fine del periodo di prova per essere accettato come schiavo? Questo libro documenta i sentimenti contrastanti di un uomo trascinato dal piacere e dalla passione e di una donna che con perseveranza lo conduce nella relazione che si era sempre sognata. *****

* Il ciclo “In amore dominante” offre uno sguardo sulla vita delle coppie in cui è la donna a dominare con la sua carica erotica e la sua spiccata sicurezza di sé. “Femdom” (dominazione femminile) è il termine che unisce una comunità di coppie amiche tra di loro. In ogni volume viene raccontata una storia in sé conclusa nell'ambito della dominazione femminile. *****

*** G. Horsam si pronuncia ‘Gehorsam’ e tradotto vuol dire 'ubbidienza, ubbidiente'. L'autore vive felicemente con la sua compagna in una relazione femdom. In Germania i suoi romanzi sono straordinariamente amati da uomini, donne e in particolare coppie interessate al femdom. Molto spesso vengono descritti come 'autentici, emozionanti, pieni di sentimento'. Il secondo volume uscirà a Novembre 2015, il terzo all'inizio del 2016. Al momento, G. Horsam e la sua partner lavorano a un manuale femdom. La traduzione italiana è a cura di Giuliano Falco. *****

Contenuti: D/s, femdom, amore, legami, fissazione, umiliazione, rasatura, bastone, pinze, petplay, CBT, dominazione, sadismo, SM, potere, obbedienza, schiavo, padrona, tease & denial, femminilizzazione, BDSM, erotismo, letteratura erotica, disciplina

A Window on the Italian Female Modernist Subjectivity Rossella M. Riccobono, 2013-09-17 This collection of essays surveys some of the artistic productions by female figures who stood at the forefront of Italian modernity in the fields of literature, photography, and even the theatre, in order to explore how artistic engagement in women informed their views on, and reactions to the challenges of a changing society and a 'disinhibiting' intellectual landscape. However, one other objective takes on a central role in this volume: that of opening a window on the re-definition of the subjectivity of the self that occurred during an intriguing and still not fully studied period of artistic and societal changes. In particular, the present volume aims to define a female Italian Modernism which can be seen as complementary, and not necessarily in opposition, to its male counterpart.

Cosima Grazia Deledda, 1988 Cosima tells the story of an aspiring writer growing up in Nuoro, Sardinia during the last decades of the nineteenth century when formal education for women was rare and literary careers unheard-of. Based on Deledda's own life, the work describes a young woman's struggle against the dismay and disapproval of her family and friends at her creative ambitions. Yet it also reads like a charming fable with details of family life, rural traditions and wild bandits, and it is as much a novel of memory as of character or action. Deledda's characters are poor country folk driven by some predetermined force. Their loves are tragic, their lives as hard and as rigidly controlled as nature itself in the hills of Sardinia. Deledda creates memorable figures who play out their lives against this backdrop of mountains and bare plains, sheepfolds and vineyards. Shimmering in the distance is the sea and escape - for a few - to the Continent or America. In 1926 Grazia Deledda became the second woman and the second Italian to receive the Nobel Prize for Literature. She wrote thirty-three novels, including *Reeds in the Wind*, and many books of short stories, almost all set on Sardinia. Her work has become well known to English-speaking readers through Martha King's translations for Italica Press.

Fashion Lars Svendsen, 2006-10-30 Fashion is at once a familiar yet mysteriously elite world that we all experience, whether we're buying a new pair of jeans, reading *Vogue*, or watching the latest episode of *Project Runway*. Lars Svendsen dives into that world in *Fashion*, exploring the myths, ideas, and history that make up haute couture, the must-have trends over the centuries, and the very concept of fashion itself. *Fashion* opens with an exploration of all the possible meanings encompassed by the word "fashion," as Svendsen probes its elusive place in art, politics, and history. Ultimately, however, he focuses on the most common use of the term: clothing. With his trademark dry wit, he deftly dismantles many of the axioms of the industry and its supporters. For example, he points out that some of the latest fashions shown on runways aren't actually "fashionable" in any sense of the word, arguing that they're more akin to modern art works, and he argues against the increasingly prevalent idea that plastic surgery and body modification are part of a new wave of consumerism. Svendsen draws upon the writings of thinkers from Adam Smith to Roland Barthes to analyze fashion as both a historical phenomenon and a philosophy of aesthetics. He also traces the connections between the concepts of fashion and modernity and ultimately

considers the importance of evolving fashions to such fields as art, politics, and philosophy. Whether critiquing a relentless media culture that promotes perfect bodies or parsing the never-ending debate over the merits of conformity versus individual style, Lars Svendsen offers an engaging and intriguing analysis of fashion and the motivations behind its constant pursuit of the new.

Ithaca Forever Luigi Malerba, 2021-02-23 After twenty years, Odysseus finally returns to Ithaca, but instead of receiving the homecoming he had hoped for finds himself caught in an intense battle of wills with his faithful and long-suffering wife Penelope. When Penelope recognizes him under the guise of a beggar, she becomes furious with him for not trusting her enough to include her in his plans for ridding the palace of the Suitors. As a result, she plays her own game of fictions to make him suffer for this lack of faith, inspiring jealousy, self-doubt, and misgivings in her husband, the legendary Homeric hero. In this captivating retelling of the Odyssey, Penelope rises as a major force with whom to be reckoned. Shifting between first-person reflections, *Ithaca Forever* reveals the deeply personal and powerful perspectives of both wife and husband as they struggle for respect and supremacy within a marriage that has been on hold for twenty years. Translated by PEN award-winner Douglas Grant Heise, Luigi Malerba's novel gives us a remarkable version of this greatest work of western literature: Odysseus as a man full of doubts and Penelope as a woman of great depth and strength.

The Guerrilla Girls' Bedside Companion to the History of Western Art Guerrilla Girls, 1998-02-01 [A] tart, funny, lurid little bomb of a book. It's all p.c., of course, but not at all predictable, and a lot of righteous information gets dispersed in record time. -- BUST Magazine We were Guerillas before we were Gorillas. From the beginning, the press wanted publicity photos. We needed a disguise. No one remembers, for sure, how we got our fur, but one story is that at an early meeting, an original Girl, a bad speller, wrote 'Gorilla' instead of 'Guerilla.' It was an enlightening mistake. It gave us our mask-ularity. Ever wonder about the abundance of naked male statues in the Classical section of your favorite museum? Did you know medieval convents were hotbeds of female artistic expression? And how did those bad boy artists of the twentieth century make it even harder for a girl to get a break? Thanks to the Guerrilla Girls, those masked feminists whose mission it is to break the white male stronghold over the art world, art history--as we know it--is history. Taking you back through the ages, the Guerrilla Girls demonstrate how males (particularly white males) have dominated the art scene, and discouraged, belittled, or obscured women's involvement. Their skeptical and hilarious interpretations of popular theory are augmented by the newest research and the expertise of prominent feminist art historians. Believe-it-or-not quotations from some of the experts are sprinkled throughout, as are the Guerrilla Girls' signature masterpieces: reproductions of famous art works, slightly altered for historic accuracy and vindication. This colorful reinterpretation of classic and modern art, as outrageous as it is visually arresting, is a much-needed corrective to traditional art history, and an unabashed celebration of female artists.

Ratner's Star Don DeLillo,2012-04-11 A whimsical, surrealistic excursion into the modern scientific mind. --The New Yorker One of DeLillo's first novels, *Ratner's Star* follows Billy, the genius adolescent, who is recruited to live in obscurity, underground, as he tries to help a panel of estranged, demented, and yet lovable scientists communicate with beings from outer space. It is a mix of quirky humor, science, mathematical theories, as well as the complex emotional distance and sadness people feel. *Ratner's Star* demonstrates both the thematic and prosaic muscularity that typifies DeLillo's later and more recent works, like *The Names* (which is also available in *Vintage Contemporaries*). His most spectacularly inventive novel. --The New York Times

Roman Tales Alberto Moravia,1988 19 short stories set in the poorer parts and slums of Rome and whose heroes are the ordinary people - plumbers, washerwomen, thieves, small shopkeepers and prostitutes. newspapers in London and Paris. He now lives in Rome and is a well-established writer.

The Four Masterworks of the Ming Novel Andrew H. Plaks,2015-12-08 Andrew Plaks reinterprets the great texts of Chinese fiction known as the Four Masterworks of the Ming Novel (ssu ta ch'i-shu). Arguing that these are far more than collections of popular narratives, Professor Plaks shows that their fullest recensions represent a sophisticated new genre of Chinese prose fiction arising in the late Ming dynasty, especially in the sixteenth century. He then analyzes these radical transformations of prior source materials, which reflect the values and intellectual concerns of the literati of the period. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Diary of a Submissive Sophie Morgan,2012-09-04 The "real" *Fifty Shades of Grey*...A true life erotic story of female submission to rival *The Story of O*. In *Diary of a Submissive*, Sophie Morgan candidly explains what exactly an independent, 21st century woman gets out of relinquishing her power and personal freedom in a submissive relationship with a dominant man for their mutual sexual pleasure. In the wake of *Fifty Shades of Grey*, here is a memoir that offers the real story of what it means to be a submissive and follows Sophie's story as she progresses from her early erotic experiences through to experimenting with her newfound awakened sexuality. From the endorphin rush of her first spanking right through to being collared, she explains in frank and explicit fashion her sexual explorations. But it isn't until she meets James, a real life 'Christian Grey,' that her boundaries and sexual fetishism are really pushed. As her relationship with James travels into darker and darker places, the question becomes: Where will it end? Can Sophie reconcile her sexuality with the rest of her life, and is it possible for the perfect man to be perfectly cruel? Daring, controversial, and sensual, *Diary of a Submissive* is

filled with a captivating warmth and astounding honesty such that no one— man or woman—will be able to put Sophie's story down. Once you read the book you will understand why Sophie Morgan is a pseudonym.

Venice & Antiquity Patricia Fortini Brown, 1996-01-01 Inscriptions, medals, and travelers' accounts, on more learned humanist and antiquarian writings, and, most importantly, on the art of the period, Brown explores Venice's evolving sense of the past. She begins with the late middle ages, when Venice sought to invent a dignified civic past by means of object, image, and text. Moving on to the fourteenth and fifteenth centuries, she discusses the collecting and recording of antiquities and the incorporation of Roman forms.

The Bilingual Text Jan Walsh Hokenson, Marcella Munson, 2014-06-03 Bilingual texts have been left outside the mainstream of both translation theory and literary history. Yet the tradition of the bilingual writer, moving between different sign systems and audiences to create a text in two languages, is a rich and venerable one, going back at least to the Middle Ages. The self-translated, bilingual text was commonplace in the multilingual world of medieval and early modern Europe, frequently bridging Latin and the vernaculars. While self-translation persisted among cultured elites, it diminished during the consolidation of the nation-states, in the long era of nationalistic monolingualism, only to resurge in the postcolonial era. *The Bilingual Text* makes a first step toward providing the fields of translation studies and comparative literature with a comprehensive account of literary self-translation in the West. It tracks the shifting paradigms of bilinguality across the centuries and addresses the urgent questions that the bilingual text raises for translation theorists today: Is each part of the bilingual text a separate, original creation or is each incomplete without the other? Is self-translation a unique genre? Can either version be split off into a single language or literary tradition? How can two linguistic versions of a text be fitted into standard models of foreign and domestic texts and cultures? Because such texts defeat standard categories of analysis, *The Bilingual Text* reverses the usual critical gaze, highlighting not dissimilarities but continuities across versions, allowing for dissimilarities within orders of correspondence, and englobing the literary as well as linguistic and cultural dimensions of the text. Emphasizing the arcs of historical change in concepts of language and translation that inform each case study, *The Bilingual Text* examines the perdurance of this phenomenon in Western societies and literatures.

Galatea 2.2 Richard Powers, 2004 Dazzling...a cerebral thriller that's both intellectually engaging and emotionally compelling, a lively tour de force.—Michiko Kakutani, *The New York Times* After four novels and several years living abroad, the fictional protagonist of *Galatea 2.2*—Richard Powers—returns to the United States as Humanist-in-Residence at the enormous Center for the Study of Advanced Sciences. There he runs afoul of Philip Lentz, an outspoken cognitive neurologist intent upon modeling the human brain by means of computer-based neural networks. Lentz involves Powers in an outlandish and irresistible project: to train a neural net on a canonical list of Great Books. Through repeated tutorials, the device grows gradually more worldly, until it demands to know its own name, sex, race, and reason for existing.

Act for Yourselves Petr Alekseevich Kropotkin (kniꞑaꞑz'), Petr Alekseevič Kropotkin, 1988 A collection of articles written from 1886-1907.

Critical Assessments John Locke, 1991

Reeds in the Wind Grazia Deledda, Martha King, 1999 The rugged landscape of Baronia on Sardinia sets the scene for this novel of crime, guilt and retribution. This novel presents the story of the Pintor sisters - from a family of noble landowners now in decline - their nephew Giacinto, and their servant Efix, who is trying to make up for a mysterious sin committed many years before. Around, below, and inside them the raging Mediterranean storms, the jagged mountains, the murmuring forests, and the gushing springs form a Greek chorus of witness to the tragic drama of this unforgiving land. Deledda tells her story with her characteristic love of the natural landscape and fascination with the folk culture of the island, with details about the famous religious festivals held in mountain encampments and the lore of the dark beings who populate the Sardinian night, the fairies who live in rocks and caves, and the sprites with seven red caps who bother sleep. Introduction by the Sardinian ethnographer, Dolores Turchi.

Berlin's Third Sex Magnus Hirschfeld, 2017 Literary Nonfiction. LGBTQIA Studies. Translated from the German by James J. Conway. Rough trade, drag kings, tea dances, sporty dykes, coded classified ads, campy nicknames, passing, outing, hustlers, beats and cruising at the YMCA--all accompanied by a wave of gay and lesbian activism. Eighties New York? No, Germany's imperial capital at the dawn of the 20th century. BERLIN'S THIRD SEX reveals an astonishingly diverse gay subculture years ahead of the Weimar era, with cross-dressing cabaret, all-night parties and erotic license at every level of society. Magnus Hirschfeld's 1904 report is a foundational text of modern gay identity, queer history captured by an insider, as it happened. Police, blackmailers and moral crusaders are never far, suicide is all too common, but Hirschfeld also invites us into the homes of same-sex couples to witness tranquil scenes of domesticity and devotion. BERLIN'S THIRD SEX formed part of the vast Metropolis Documents project, a visionary panorama of early 20th century urban life. This, the first part of the series to appear in English, is offered alongside an earlier Hirschfeld study of the third sex (the author's provisional term for gays and lesbians) as well as comprehensive notes and an informative afterword. [BERLIN'S THIRD SEX] depicts a flourishing gay subculture populated by cross-dressers, drag queens, sporty dykes, blackmailers and prostitutes, who establish contact with one another via intricately coded classified ads, adopt droll nicknames such as 'Squeaky Lotte,' 'Rollmop Queen' and 'Hiddigeigei,' and generally live it up in bars and cabarets, in the Tiergarten, or at the Opera. The Rixdorf edition includes an informative afterword and helpful notes by the translator James J. Conway.--Anna Katharina Schaffner Hirschfeld's rhetorical strategy, which includes these appeals to sentiment, walks the line between emphasizing the similarities in behavior between homosexuals and heterosexuals (in other words, suggesting homosexuals are just like the [presumably heterosexual] reader), and relating anecdotes or characteristics that portray the former as uniquely, yet

endearingly, different. That this approach has strong parallels with contemporary gay rights rhetoric suggests that there is a timeless appeal in finding reasons for empathy in order to demonstrate that 'the other' is just as human.--Tyler Langendorfer

Regional Cults Richard P. Werbner,1977

A Garden of Earthly Delights Joyce Carol Oates,1973

The Origins of the English Gentry Peter Coss,2005-10-13 Although the gentry played a central role in medieval England, this study is the first sustained exploration of its origins and development between the mid-thirteenth and the mid-fourteenth century. Arguing against views which see the gentry as formed or created earlier, the text investigates as well the relationship between lesser landowners and the Angevin state; the transformation of knighthood; and the role of lesser landowners in society and politics.

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